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# THE DEVELOPMENT OF FLEXIBILITY

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IN VIOLIN PLAYING



STUDIES ON SCIENTIFIC PRINCIPLES  
FOR THE FINGERS AND THE BOW

By  
D. C. DOUNIS, Op. 35

A stylized signature or logo consisting of a series of loops and a long, sweeping tail.

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\$1.00

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## *Foreword*

The aspiring instrumentalist should start as far as possible to use his mind in learning technique.

Exercises that do not require the active co-operation of the brain are quite useless. There is nothing more detrimental to the development of technique than mental sluggishness and physical routine.

The studies presented in this book are such that they demand constant mental activity. Their purpose is the cultivation and the development of *mental alertness* and prompt *physical response*—the key to technical perfection.

*D. C. Dounis*

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## *Note*

The most important rules to observe in practising the exercises contained in this book are:

- a) a free, uninterrupted vibrato
- b) rhythmical precision

The exercises of chapter I deal with the vertical movement of the fingers. Those of chapter II are based on the lateral or horizontal movement of the fingers, while the exercises of chapter III develop the articulation and accentuation of the bow stroke. All exercises demand string crossing with the bow over the four strings—this is the only way to accustom the bow arm from the start, to a smooth interchange of the different levels of each string.

For detailed information about the different movements of the fingers, the feeling of balance between the fingers, the string crossing with the bow, the different bow strokes and my practicing method, it is advisable to consult the following works of mine: Op. 12, Op. 15, Op. 20 and Op. 23.

*D. C. Dounis*

# The Development of Flexibility

In Violin Playing  
Studies on Scientific Principles

For the Fingers and the Bow

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## Chapter I

The image displays eight numbered musical staves, each containing two measures of music. The music is written for violin in G major (one sharp) and common time (C). Each measure is slurred, and fingerings (0 and 4) are indicated below the notes. The staves are numbered 1 through 8 on the left side.

This page contains ten musical exercises, numbered 9 through 18. Each exercise is written on a single staff in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The exercises are structured as follows:

- Exercise 9:** Two measures of sixteenth-note runs. The first measure has fingerings 4, 4, 0, 4, 4. The second measure has fingerings 0, 0, 0, 4, 4. Ends with a whole note chord.
- Exercise 10:** Two measures of sixteenth-note runs. The first measure has fingering 0. The second measure has fingerings 4, 4, 0, 0. Ends with a whole note chord.
- Exercise 11:** Two measures of sixteenth-note runs. The first measure has fingering 0. The second measure has fingerings 4, 4. Ends with a whole note chord.
- Exercise 12:** Two measures of sixteenth-note runs. The first measure has fingerings 0, 4, 4. The second measure has fingerings 0, 0. Ends with a whole note chord.
- Exercise 13:** Two measures of sixteenth-note runs. The first measure has fingerings 0, 0, 4, 4, 0. The second measure has fingerings 0, 4, 0, 4, 4, 4. Ends with a whole note chord.
- Exercise 14:** Two measures of sixteenth-note runs. The first measure has fingerings 4, 4. The second measure has fingerings 4, 0, 0. Ends with a whole note chord.
- Exercise 15:** Two measures of sixteenth-note runs. The first measure has fingerings 4, 4, 4. The second measure has fingerings 0, 4, 4, 0, 4. Ends with a whole note chord.
- Exercise 16:** Two measures of sixteenth-note runs. The first measure has fingerings 4, 4. The second measure has fingerings 4, 0, 4. Ends with a whole note chord.
- Exercise 17:** Two measures of sixteenth-note runs. The first measure has fingering 0. The second measure has fingerings 4, 4. Ends with a whole note chord.
- Exercise 18:** Two measures of sixteenth-note runs. The first measure has fingerings 0, 0, 4. The second measure has fingerings 4, 0. Ends with a whole note chord.

# Chapter II

10 numbered musical staves, each in treble clef and common time. The staves contain various musical notations including notes, rests, and fingerings. The fingerings are indicated by numbers 1-4 and 0 (open string). The staves are numbered 1 through 10. Each staff begins with a common time signature 'C'. The music is written in a single system with a large slur over the entire staff. The notes are mostly eighth and sixteenth notes, often beamed together. The key signature varies between staves, including one sharp (F#) and one flat (Bb). The staves end with a double bar line and repeat dots.

11

12

### Chapter III

All bowings should be practised at first with whole bow strokes at a slow tempo. Then, very gradually, the tempo should be increased and the amount of bow used should be lessened. This should be effected in such a way that by shortening the bow equally at each end only the middle of the bow will be used.

Later on, all bow exercises should be practised at a rapid tempo at the middle, at the point and at the frog, using very little bow. Finally, all exercises should be practised in the same way below and above the middle of the bow. The following bowings should be practised on all the exercises of Chapters I and II. Exercise 1 of Chapter I is used as an illustration.

1

2

3

4

5

6

7

8

9

10

11

12

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Allegro con brio

Finis

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**Etude in D<sub>b</sub>**  
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Vivace (J. vs)

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**Mazurka No. 1 in G**  
Eugene Ysaye

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Tempo di Mazurka (Con ardore, 4/4 tempo)

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Eugene Ysaye

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Moderato

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**Mazurka No. 3 in B minor**  
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Tempo di Mazurka, poco più lento

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**Etude in F minor**  
Fr. Chopin, Op. 25, No. 8

Violin  
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Presto (J. vs)

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**Chopin Etude**  
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Allegro (J. vs)

b) In Tenths

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